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There are hundreds of piano methods published which do not suit good teachers. Such teachers will find this book just what they want.

### THE MUSICAL HEAD AND HAND.

A musician may have any kind of physiognomy or physique, and any kind of a hand will do for a pianist, according to John S. Van Cleve. He gives well known examples to prove these statements. He also gives, in the *Musician*, the following description of the musical head and hand:

"There are certain physical indications which are of value when properly deciphered, and which may be practical for the teacher. For instance, phrenologists teach us—and everybody is, more or less, a conscious or an unconscious phrenologist—that the head immediately at the side of the forehead and somewhat further back, between the ear and forehead, will afford prominent indications of strongly-marked musical powers. If the diameter of the head a little back of the eyebrows and a half-inch above them, i. e., diagonally back from the eyebrows, be very broad, it is an indication of large musical instinct; if, a little farther back than this, the head be extremely broad, it also indicates great mechanical talent. It is quite possible to see that the developments of tune and time may be extremely full, thus making a composer, while the rear development, which is constructiveness, may be small. Wagner is a most conspicuous case in evidence. He could compose, he could create in his mind with marvelous originality, force and sustained power, but he played no instrument at all, and his attempts to be a pianist in boyhood were the source of the ridicule of his friends, and even brought down upon him a humiliating disappointment in love. This very humiliation, however, of artistic power was an advantage to his creative

power, just as the lopping off of superfluous twigs and branches concentrates the lustrous sap of an over-vigorous tree.

"The pianist, Sieveking, has a most extraordinary development of constructiveness. I lately made a careful examination of his head, and found the most phenomenal constructiveness that I ever witnessed. His gifts of tune and time are good, but not phenomenal. The bulge upon the side of his head at constructiveness is so prodigious that it clearly indicates what his music also reveals, viz., his strong tendency toward the muscular and executive side of the art. No wonder he is an athlete. He would have made a great surgeon or a great mechanical engineer. However, the bulge in the corner of the forehead just where the hair begins to cover the skin, viz., tune and time, is prominent in all great creative musicians. Again, an indication of executive musicianship may be found in very prominent ledgy eyebrows, a quality which may incline, however, in certain other combinations, to scientific investigations, because the eyebrows represent a platform of faculties which deal with facts uncoordinated, while the ridge of the forehead represents the theorizing, organizing and analyzing powers of the mind. . . . The ideal piano hand is a perfect balance of palm and fingers, of firmness and plant moving power. The fingers should be long, but extravagantly so. The knuckles should be very wide, the muscles full and bulging at the centers, particularly the muscle of the thumb. Finally, the hand may be either large or small, thick or thin, light or heavy and yet valuable for piano-playing purposes. The worst defect, however, is an extreme flaccid looseness of the knuckle joints, which permits the fingers to dangle all the time like frayed shoe-strings."

Music is to the mind as air to the body.—Plato.



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# JESSE FRENCH PIANO & ORGAN COMPANY,

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## IS THERE ANY PRACTICAL GOOD IN MUSIC?

"What is the use of music?" is a question most of us have heard asked by some one who holds that every one whose occupation is not connected with the provision of obvious necessities is a drone, and a tax on society.

It is true, you cannot earn from music; nor will fiddling make a suit of clothes; nor a performance of any grand work cause a ship to move; but we hope to be able to show that *being a fiddler* may be the help of a few illustrations, that, apart from the pleasure it has given, much has been done to benefit mankind through the agency of music.

Music has at all times played an important part in the world's history. Trumpets blew down the walls of Jericho, and many famous victories have been won by the aid of music.

Alfred the Great defeated the Danes through his skill on the harp, having, disguised as a harper, been made welcome in the Danish camp, where he learned their plans. The Normans, the battle of Hastings were healed by Taillefer, a gigantic soldier, who alternately performed feats of valor, and sang with a loud voice the popular songs which immortalized the valor of Charlemagne and Roland; the Normans repaid the burden of the song, with shouts of "*Dieu aide!*"

The "*Marseillaise*" was the liquid fire of the French Revolution; it distilled into the senses and souls of the people the frenzy of battle. On the 6th of November, 1793, when the day was going dead against the French, while the Austrians were attacking the Austrians at Jemmapes, Dumouriez ran out to the front and raised the "*Marseillaise*." Forty thousand voices instantly took up the song, and the tide of the music of the battle-song, the French rallied and fell so furiously upon the Austrians that the tide of battle was completely turned, and victory given for defeat.

It was, however, not only the song of patriotism; but it was, also, also the signal for fury. It accompanied warriors to the field, and victims to the scaffold.

Nevertheless, it obtained such a hold on the French that, though proscribed by successive emperors and kings, the people never forgot it, and it became the acknowledged national song of France.

There is a story told of the composer Cherubini saving his life during the reign of "terror" by snatching a violin from the hands of the executioner, and playing, as a musician would, the popular Republican air. Music was of some use to him, as it was also to the French composer, Ambrose Thomas, of whom the following anecdote was recently told by his friend, the late Jules Simon. At the end of the Franco-Prussian war, Ambrose Thomas, who lived in Paris, all those who possessed country houses near Paris, went out fully expecting to find his home a ruin and a desolation. When he returned, he found everything in perfect order. Unlocking the door, he went in. On the hall table lay a card; on it was written the name of a German officer, and underneath were added in pencil the words "*Meyerbeer's nephew.*"

A volume might be filled with stories of the influence of music during the war; we will conclude this part of our subject by an account of an incident that took place during the American civil war.

The Union army and the Southerners were encamped on the opposite sides of a river, and the dark bands on both sides began to play. On the Northern side it was the "*Star-Spangled Banner*," swelling out upon the breeze; and on the Southern side the band replied with "*Dixie's Land*." Again the Northern side said in their music "*Hail Columbia*," and yet the Southern bands responded with "*Dixie's Land*." Again the Northern side said "*Yankee Doodle*," and the response was only "*Dixie's Land*." And then "*Home, Sweet Home*" was struck up on the Northern side of the stream, and the bands on the Southern side took it up; and it was "*Home, Sweet Home*" on both sides, and every heart responded. The strains of those instruments and the great soul of the country breathed anew and again the love of home, the inspiration of the love of home. That was the lesson implanted deep in the hearts of all the men assembled there.

"Home, Sweet Home," (of which an American was the author, and an Englishman the composer), has probably raised a greater number of pure emotions in the breasts of men of every race and color than all the sermons that were ever preached. Not only in every delightful part of the globe has its strains brought delightful or painful memories to listeners, but in one of the most remote parts towards the North Pole one of the explorers took a music-box with him containing the simple, heavenly melody.

Says Mr. Worldly Wiseman, "These are all stories relating to sentiment; I still see nothing practical."

We will now try to show that music is useful as a medicine, that it has power to cure diseases, and that all the practical men that ever lived, and that it has greatly assisted many who have become famous in other walks of life.

We have it on Scriptural authority that the evil spirit was driven out of Saul by David's performance on the harp, and it has long been acknowledged that music is wonderfully efficacious in the treatment of nervous diseases.

Christine Nilsson, Countess of Miranda, a lady highly respected in every society, first attracted attention in 1854, when she sang a song, written by a fair in Sweden. The daughter of a laboring man, she was educated by a gentleman, who, hearing her under the conditions stated, rescued her from her vagrant life, placed her at school, and had her musically educated. Madame Nilsson's kindness to her parents and old friends, her unbounded charity, and her devotedness to the poor, have made her a story told of a grand reception given in her honor in New York, when, recognizing in one of the waiters an old school-fellow of her early days, she acquainted the company with the history of her life.

To another and more famous Swedish vocalist, Jenny Lind, our gratitude is due for a considerable relief of the Brompton Consumption Hospital, and for permanent additions to a number of the recognized charities of the United Kingdom. Blessed by the Almighty with a wonderful voice, which charmed all hearers, she felt she only had it on trust, and acted accordingly. She demanded, and received, immense sums for singing at concerts given in the name of charity; but she invariably assigned the money to a virtuous part, a witness of the amounts to the charity, while her presence had secured a substantial sum on each occasion, independent of the large number of benefactors.

Mozart, walking in the suburbs of Vienna, was accosted by a mendicant of a very prepossessing appearance and manner, who told his tale of woe in such a manner as to interest him, and he was strongly in his favor; poor Mozart had not money sufficient to follow up the impulse of his humanity, so he merely applied to a coffee-house, where in a few minutes he composed a minuet, which, with a letter, he gave to the distressed man, telling him to take it to his publisher. This was a bill at sight, and the mendicant, who was a miser, was presented with five double ducats.

Gounod and some of his friends once gave an impromptu concert at a street corner, realizing a handsome sum for a poor man, who, although he had been unsuccessfully soliciting alms on the same spot for a long time; and many stories are told of the influence of music on the instruments of filarient performers who have been unable to draw any attention themselves, attracting large crowds, and sending the poor fiddlers away happy with the amount collected.

To give a more recent instance: on Saturday, May 16th, the Victoria Brass Band played through the principal streets of Halifax, and collected £68 8d. for the sufferers from the late fire at the Victoria Colliery disaster, and on the 14th of June the Postmen's Band gave a special performance in Manumpan Park, Bradford, for the benefit of the same fund.

Bonvenuto Cellini, the famous artist in bronze, etc., owed much of his success to his proficiency in music, which opened up to him a connection through which he became famous in his own special line.

Cellini's knowledge of the flute was of great service to him on many occasions. When at the Lin University, he had a brute of a tutor to deal with, when his chief solace was his flute. He traveled in France, Switzerland, and Italy, singing and playing his flute at the houses of the peasantry in order to obtain a supper and a night's lodging; and, according to his own account, the instrument did him good service except in Italy.

Pablo Sarasate, who has not been heard in the United States for some time, or sighted, has indicated no intention to come here, has taken up his home in Pamplona, and he was received as a hero by his own people. He played once in an open square some of the Spanish dances, and the enthusiasm of the people who gathered to hear him. At a bull fight he presented his gold cuff button to a major who had killed his fourth bull in a particularly brave struggle, and he never returned presents to the city of Pamplona in memory of his visit, among them were a ring given to the violinist by the Duke of Austria, and a gift from the Queen Victoria, the King of Saxony, the Prince of Wales, and Napoleon III.

The age of Jean de Reszke, the tenor, which for some time past—without very much reason, we conclude—has attracted little notice, has of late years now been settled by the production of the official certificate of baptism.

On January 3 (14) 1850, at the house No. 625 Koziya street, Warsaw, his father, Jan Reszke, Controller of the Management of the Railroad, then being thirty-two, and his mother, Emilia, nee Ulska, being twenty-two, were born.

The singer's real name is Jan Meislas Reszke.

## ON TEACHING MUSIC.

The qualifications of a teacher of music, says *Musical News*, are often lightly and insufficiently considered. The teacher of music is generally assumed to be an agreeable and easy method of earning a living by any person who likes to undertake the task. Agreeable and easy methods of earning a living, under conditions, an easy method it undoubtedly is not, but the necessary qualifications of a good teacher far exceed those of an agreeable and easy method to perform a piece or to sing a song. It may, therefore, be interesting and useful to discuss certain aspects of teaching music.

First and foremost, the teacher must, of course, be thoroughly acquainted with the technique of his subject, and must be able to apply it to a systematic and well-ordered plan, besides which he must possess good musical taste and a wide acquaintance with music in general. It is by no means necessary, notwithstanding the popular impression that a good performer must be an efficient teacher, that he should be a brilliant executant, although certainly his position will be all the more assured by a reputation of this kind. For example, many singers, who are of a pleasing sing like angels would produce anything but an angelic effect by their own vocal efforts; and as regards the teaching of music, it is not only a waste of time, but it is also occupied to be able to indulge in the practice of it, that to retaining that proficiency which they nevertheless succeed in imparting to those whom they instruct. It is not only a waste of time, but it is also knowledge—so widely different from the power of acquiring it—that is one of the most notable characteristics of the real teacher, and this aptitude, which is capable of very great cultivation and expansion, is a direct gift of nature. If it be not inherent, no amount of education or of earnest striving will ever make it so.

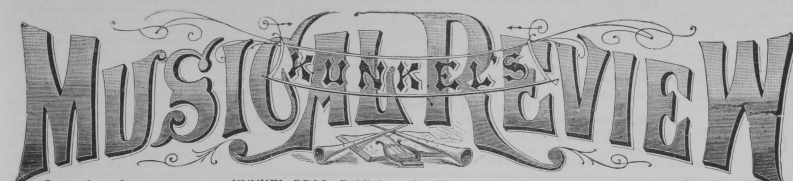
Closely akin to this quality of aptitude is a real liking for the work of instruction. There is much in teaching highly irritating to the sensitiveness which so frequently is a part of the musical nature. If anyone considers the profession of music to form an agreeable livelihood, let him reflect for a single moment upon the duties of a professor, has to endure week after week and year after year from so many of those who come under his care. Think what it must be to an artistic nature when its position is to be a teacher, and to find that he has anything but music with his ears! It is little short of maddening sometimes to listen to the same mistakes lesson after lesson; the same faults of notes, fingering, and intonation, and the same lack of touch out of all approach to rhythm; while it is discouraging, to say the least, to find so little genuine love for the subject, and so much of the music, inaptitude and disinclination for real honest hard work.

Judicious praise and encouragement have much influence on a student's progress. He cannot judge for himself, and he needs an outside incentive, a marvelous incentive to further effort in all but the absolutely irreclaimable to feel that their work, so often unpalatable and irksome, has not been thrown away. Excessive or too frequent praise is, however, worse than none at all; for the day will surely come when the consequent conceit will meet with a corrective, whereas the student who is simply encouraged to the writer, "Never injure the self-love of your pupils," and it was good advice.

It is a remarkable fact that many mistakes or the slowness of comprehension so constantly met with the teacher must remember that often these are only such as necessarily attend the acquisition of a new and difficult subject, and that the teacher should endeavor, as far as possible, to place himself in the student's shoes and to approach the subject from the learner's point of view. The student who is content to the educated musician, is by no means so to the musical babe and suckling, and the wise teacher will not be above learning from his pupil in this and other ways.

## SOME DON'TS.

1. Don't try to study music, art and science all at the same time. Study one, and do that well.
2. Don't think of making music your profession unless you have a more than ordinary talent for it. The student should not expect to become a professional performer, except at the very top, where there is always plenty of room.
3. Don't think of making music your profession unless you have a more than ordinary talent for it. The student should not expect to become a professional performer, except at the very top, where there is always plenty of room.
4. Don't think that only training in execution and technique will make a good singer. A good singer should be a perfect reader and well schooled in counterpoint and in harmony.
5. Don't think the life of a successful singer is easy. The life of a successful singer is hard, the more she becomes a slave to her profession.



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THOMAS M. HYLAND, . . . EDITOR.

SEPTEMBER, 1897.

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## 14th ST. THEATRE OPERA CO.

### Special Announcement!

The music-loving public of St. Louis have a great treat in store for them in a season of Grand and Comic Opera, which begins on the 12th inst. at the Fourteenth Street Theatre. The list of principals includes such popular names as Laura Moore, Helen Bertram, Madame Corelli, Henry Hallam, W. Ganor, Robt. Selt and Milton Aborn. The orchestra will be augmented and under the direction of Carl von Wergern. The chorus will contain thirty-five picked voices. Special scenery and electrical effects will add not a little to the magnificence of the productions. The prices will be a surprise, as they will be popular in all parts of the house. A feature of this season will be the opportunity given singers of St. Louis to make their professional debut. For this purpose, voices will be tried every Tuesday at 3 o'clock.

Altogether, St. Louis is fortunate in having a season of good opera at popular prices, and every performance should be crowded. Mr. McManis deserves no small credit for this special treat.

A remarkable evidence of the advance made by Wagner's music in Italy is found in the fact that a season of his opera will take place next winter at Turin. A complete Wagner cycle in chronological order will be given under the direction of Sig. Toscanini, an eminent Italian conductor. Elaborate preparations for the performances have already begun. In Bologna, twenty-five years ago, Wagner's Lohengrin was sung and made a failure, while subsequent efforts to gain favor for his operas did little to help their popularity. Nothing so complete as this production of Wagner's works has ever before been attempted in Italy.

The new three-act opera, "King Arthur," by the Spanish composer, Amadeo Vives, was recently produced in the Novedades Theatre, of Barcelona, Spain, and it is said to have achieved an immediate success. Vives is only 35 years old.

## ST. LOUIS EXPOSITION FOR 1897.

Novelties that will Make it Surpass all Previous Successes.

VICTOR HERBERT'S BAND AND M. GAUTIER'S TRAINED HORSES IN MUSIC HALL.

"The Exposition will open for its fourteenth season at 7 o'clock on September 8," said General Manager Frank Gallenine. "We have never been late, and will not be going to be as punctual as usual. The delay in the completion of the 'Coliseum' will not in any way affect the Exposition proper, although we would have much preferred to carry out our original programme and given our special attractions in the Madison Square Garden of the West. As it is, we shall simply follow the plan of previous years and have our functions on the Music Hall stage. I am frequently asked how this is affected by the structural changes and how much the space is curtailed. My answer is 'not at all.' The stage is intact, and has a floor area of 7,300 square feet, or more than an average city lot with some hundred feet to spare. Upon this stage will be erected a temporary platform 10 feet high and about 5 feet across. Upon this Mons. Gautier will give some dazzling demonstrations of horsemanship, including riding at full speed, stopping suddenly, rearing, dancing, and so forth. His horses are trained to perfection, and he says they understand his words command liberally. As evidence of this, he quotes a remarkable incident. He mentions the appearance in this country this spring, and on the voyage from Havre one of his horses died. He secured American horses on his arrival in New York, but found it impossible to train them to his satisfaction, owing, as he states, to their inability to understand French. He called again for another horse, and in a short time taught it all his tricks. This is a most remarkable performance, and we have secured him for his first appearance in America on September 12th."

In the matter of music, we will have Victor Herbert and his famous Twenty-second Regiment Band for the entire 40 days. Mr. Herbert played himself into popularity while here for the first time weeks of last season, and he will need no introduction. The band is now at Nashville, where it is actively maintaining the reputation which Colonel Gilmore helped it to secure and build up.

The exhibits generally will be very fine. There will be a very interesting one from Southwest Louisiana, and I believe some valuable trade relations will be created by it. The local exhibits will, I am satisfied, show a marked improvement. We have moved everything around, and I only know of two stands which will remain where they were. Our space is somewhat curtailed, but by exercising a little economy in displaying, this can be got over, and I believe our patrons will be gratified as well as entertained. never remember so many genuine mechanical and artistic novelties, and no one will be able to say "there is nothing new under the sun" after even a casual inspection of what our enterprising exhibitors will have on view. The demand for space has been very heavy, and we have drawn the line tightly on procrastinators. Everything will be in absolute readiness on the opening night. We have no regret, nor will we regret, nor will we regret."

Reverting for a moment to the Coliseum. We propose to make a megalomaniac exhibit out of it. I take pains to kindle interest in the Coliseum, a promenade connecting the northern end of the east and west naves right through the new hall. Then we will light the Coliseum by electricity and draw the visitors to view it and grasp its immense area, which is far beyond general anticipation. We will have a night shift of workers on the iron beams and girders, and the sight of people will watch the men with interest. The Coliseum will be finished in ample time for the horse show. I don't like to make a prediction which is doubtful,

but it is possible the Veiled Prophet and his merry crew may visit it, and if President McKinley comes here during Fair week, it would be strictly in order for him to declare it open.

The transportation companies have, as usual, treated us with the utmost liberality. There will be more excursions than usual, and these will bring in large crowds. Besides these, there will be special rates from all points, with facilities of every character. We have broken all records by holding 18 annual expositions, and making each self-supporting. Now we propose to break another record in the matter of attendance and general success. Watch us, and see if we don't do so."

## RABBI EPSTEIN DEAD.

Rabbi Isaac Epstein, President of the United Hebrew Relief Association and the oldest Jewish preacher in St. Louis, died Thursday morning, the 2nd inst., at his residence, 2214 Locust st. Death came peacefully, after a long life of noble deeds and self-sacrifice.

Rabbi Epstein was born in Meiningen, Saxony, and came to America early in life. He spent thirty years in charge of a church at Mobile, Ala., coming to St. Louis in 1878. From that time until 1888 he had charge of Shaare Emeth Temple. At the end of that period, he accepted the presidency of the United Hebrew Relief Association, and retained the position up to the time of his death.

All his time was devoted to the poor and needy. No case of destitution, however isolated, failed to receive his personal care. Such work, in time, undermined his health and hastened the final end. The funeral took place from the family residence and, in deference to the wishes of the deceased, was simple and unostentatious. A great number of people gathered to pay the last tribute of respect to the dead and accompanied the funeral procession to the grave.

Touching and well deserved addresses were made by Rabbis Moritz Spitz, Samuel Saxe and H. J. Messing. The pall-bearers were William Stitz, William Goldstein, L. Steinberg, A. Waldman, A. Wieder, H. Lindenbaum, J. Isaacs and Marcus Bernheimer. Telegrams of condolence were received from all parts of the country.

Rabbi Epstein leaves behind him a host of people who will look in vain for his kindly face and welcome presence. His family, of four sons and two daughters who will feel keenly the loss of him whose tender care guarded their growing years. To them, we extend our heartfelt sympathy in this their hour of bereavement.

To the world of music he leaves the Epstein Brothers, whose eminent talents have won them a foremost place and rendered them an honor to their worthy father.

## MAJOR AND MINOR.

Miss Josie Ludwig is in Paris, studying with Ronhy.

Rumor has it that Victor Maurel intends giving a series of concerts in America next season.

Mme. Lillian Blavet will proceed to Italy to participate in the Donizetti Memorial celebration, which takes place at Bergamo in August. She is the only singer not a composer, the composer who will sing on this occasion.

Milton B. Griffith, a well known tenor of Indianapolis, has located in St. Louis and opened a vocal studio at the Conservatorium, 3531 Olive st. Mr. Griffith was engaged, immediately upon his arrival, as tenor of the Lindell Avenue Methodist Church. He is an experienced singer, and a student of people work, and sings with great ease and expression. Mr. Griffith accepts engagements for concerts and oratorios.

## NEUROSES OF THE LARYNX.

In a "Note on Codeine," in *The Lancet*, Dr. James Braithwaite, of Leeds, says: "Codeine seems to have a special action upon the nerves of the larynx, hence it relieves a tickling cough better than any ordinary form of opium. One-half of a grain may be given half an hour before bedtime. It was in my

own case that I first began to use codeine. For more than twenty years, usually once every winter, I have been seized with a spasmodic cough just before going to sleep which becomes so severe that I am compelled to get up and sit by the fire. After an hour or two I return to bed, and am free from the cough till the next winter. In other respects, I enjoy good health. Many years ago I found that one-

half grain of codeine, taken about two hours before bedtime, absolutely stops the attack and leaves no unpleasant effect the next morning."

We find, however, that where there is great pain, the effect of codeine alone may not be sufficient, and the pain-relieving qualities of antakamnia are required. Sometimes chronic neuroses may be cured by breaking the continuity of the pain, for which purpose we have found this combination peculiarly suited.

Clinical reports in great number are being received from all sections of the country, which, while verifying Dr. Braithwaite's observations as to the value of codeine, place even greater stress upon the advisability of always combining codeine with antakamnia in treatment of any neuroses of the larynx, coughs of all descriptions, bronchial affections, as well as chronic neuroses. The tablets of "Antakamnia and Codeine," containing 41 grains antakamnia and 1 grain sulphate codeine, meet the indications almost universally, and can be purchased at all drug stores. The adult dose is one tablet, repeated in an hour, if necessary.—*The Laryngoscope*.

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# SOUTHERN JOLLIFICATION.

### PLANTATION SCENE.

**SYNOPSIS**—Darkies gathering at twilight after a day of cotton picking in the fields. Uncle Joshua leads all with his favorite song "I'm a Happy Little Nig," which is responded to by all the darkies in a grand "Hallelujah." Then follow the irresistible "break down" and banjo solo, while the dusky queens are up and tripping the light fantastic steps to the pride of their enraptured swains.

**Charles Kunkel.**

[illegible]

Copyright, Kunkel Brothers, 1890.

1290 - 5

**Note.**—This piece produces an immense effect when it is accompanied with Bones, Drum, Tambourine, Clogs, Triangle and Sand Paper Pads. The Sand Paper Pads are used in the Banjo solo to imitate the shuffling of the feet in dancing. The effect produced is most realistic. The musical parts for the instruments and sand paper pads may be obtained of

KUNKEL BROTHERS. Price, 50c.

4 Halle-lu-jah Halle-lu-jah Oh Glo-ri-a Halle-lu-jah Halle-lu-jah Oh Glo-ri-a

*p* *f* *mf* *f* *f* *mf*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

*cres.* *cres.* *do.* *f* *sempre cres.*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

*mf* *f* *p*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

*mf*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Banjo Solo.

When accompanied by Sand Paper Pads and Bones, there is a solo for these instruments of four measures between the first part and the commencement of the Banjo solo.

The musical score for 'The Rose Tree' is presented in two systems. The first system shows the beginning of the piece, with the treble clef staff starting on a G4 and the bass clef staff on a G2. The melody in the treble staff is marked with fingerings (1-5) and includes a trill on the eighth note of the first measure. The bass staff provides a simple harmonic accompaniment. The second system continues the melody and accompaniment, maintaining the same musical structure and notation.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody begins with a quarter rest, followed by a series of eighth and sixteenth notes, including triplets. The second system also consists of a single staff with a treble clef and a key signature of one flat. It begins with a quarter rest, followed by a series of eighth and sixteenth notes, including triplets. The score includes various musical notations such as rests, notes, and triplets.

The musical score for "The Song of the Lark" by Maurice Strakosky is presented in a single system. It is in 3/4 time, key of D major, and consists of 12 measures. The score is written for a single instrument, likely a piano, with a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The score includes fingerings, pedaling marks, and a tempo marking of 1290-5.

The musical score is written for piano and consists of six systems. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above notes. Pedal markings are present throughout, often with a star symbol.

The first system begins with a *mf* dynamic marking. The second system includes *ff* and *p* markings. The third system includes *ff* and *p* markings. The fourth system includes *p* and *ff* markings. The fifth system includes *f*, *mf*, and *f* markings. The sixth system includes *f*, *mf*, and *a tempo.* markings.

The piece concludes with a *Ped.* marking and a small diagram of a pedal mechanism.

First system of the musical score. The treble clef staff contains a melodic line with various ornaments (accents, slurs, and fingerings like 4, 5, 3, 2, 1, 4, 3, 5, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1). The bass clef staff provides a harmonic accompaniment. Pedal points are indicated by 'Ped.' and star symbols. The word 'Halle-' is written above the treble staff.

lu-jah Halle-lu-jah Oh, Glo-ri-a Halle-lu-jah Halle-lu-jah Oh Glo-ri-a

Second system of the musical score. The treble clef staff continues the melody. The bass clef staff features a more active accompaniment with dynamic markings *f* and *ff*. Pedal points are indicated by 'Ped.' and star symbols. The word 'mf' is written above the treble staff.

Third system of the musical score. The treble clef staff continues the melody. The bass clef staff features a more active accompaniment with dynamic markings *f* and *ff*. Pedal points are indicated by 'Ped.' and star symbols.

Fourth system of the musical score. The treble clef staff continues the melody. The bass clef staff features a more active accompaniment with dynamic markings *f* and *ff*. Pedal points are indicated by 'Ped.' and star symbols.

Fifth system of the musical score. The treble clef staff continues the melody. The bass clef staff features a more active accompaniment with dynamic markings *mf*, *cres.*, and *f*. Pedal points are indicated by 'Ped.' and star symbols. The word 'do' is written above the treble staff.

Sixth system of the musical score. The treble clef staff continues the melody. The bass clef staff features a more active accompaniment with dynamic markings *sempre cres.*, *mf*, and *f*. Pedal points are indicated by 'Ped.' and star symbols.

b. The small c\* in ( ) may be omitted by small hands. 1290-5

# INTERMEZZO SINFONICO.

## CELESTIAL HARMONIES.

Adapted for the Piano by Charles Kunkel.

Andante sostenuto ♩ - 56.

Pietro Mascagni.

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The time signature is 3/4. The music features a series of chords and arpeggiated figures. Pedal markings are indicated by a star symbol and the word 'Ped.' below the staff. Fingerings are indicated by numbers 1-5 above the notes.

The second system continues the musical piece. It includes a tempo change marking 'cantabile. a tempo.' above the staff. The notation includes various chordal textures and arpeggios. Pedal markings and a 'N.B.' (Nota Bene) instruction are present.

The third system of musical notation shows further development of the harmonic material. It includes complex arpeggiated patterns in both hands. Pedal markings are used throughout the system.

The fourth system of musical notation continues the piece with similar harmonic textures. It includes various chordal and arpeggiated figures. Pedal markings are present.

The fifth system of musical notation is the final system on the page. It includes a 'Manner of execution' instruction and a 'N.B.' instruction. The notation shows a series of arpeggiated figures.

The P signifies Pedal.

1376-5

Copyright, Kunkel Bros. 1891.

3

\*Ped. \*Ped. \*Ped. \*Ped. \*Ped. \*Ped. \*Ped. \*Ped. \*Ped. \*Ped.  
 \*Ped. \*Ped. \*Ped. \*Ped. \*Ped. \*Ped. \*Ped. \*Ped. \*Ped. \*Ped.  
*mf* \*Ped. \*Ped. \*Ped. \*Ped. \*Ped. \*Ped. \*Ped. \*Ped. \*Ped. \*Ped.  
*cres.* *cres.* *f* \*Ped. \*Ped. \*Ped. \*Ped. \*Ped. \*Ped. \*Ped. \*Ped. \*Ped. \*Ped.  
*mf* \*Ped. \*Ped. \*Ped. \*Ped. \*Ped. \*Ped. \*Ped. \*Ped. \*Ped. \*Ped.  
*rit.* 3 \*Ped. \*Ped. \*Ped. \*Ped. \*Ped. \*Ped. \*Ped. \*Ped. \*Ped. \*Ped.



*delicatamente.*

Musical notation for a piano piece, featuring five systems of grand staves. The notation includes complex arpeggiated patterns in the right hand and sustained chords in the left hand. Pedal markings are indicated throughout. Dynamics include *ppp*, *p*, *f*, and *mf*.

Pedal markings (Ped.) are indicated throughout the piece, often accompanied by a circled cross symbol.

First system of musical notation. Treble and bass staves. Treble staff has a series of chords with a crescendo (cres.) marking. Bass staff has a series of chords with a piano (p) marking. Pedal points are indicated by asterisks and the word "Ped." below the staff.

Second system of musical notation. Treble and bass staves. Treble staff has a series of chords with a crescendo (cres.) marking. Bass staff has a series of chords with a mezzo-forte (mf) marking. Pedal points are indicated by asterisks and the word "Ped." below the staff.

Third system of musical notation. Treble and bass staves. Treble staff has a series of chords with a fortissimo (ff) marking. Bass staff has a series of chords with a mezzo-forte (mf) marking. Pedal points are indicated by asterisks and the word "Ped." below the staff. A "First ending" marking is present above the treble staff.

Fourth system of musical notation. Treble and bass staves. Treble staff has a series of chords with a piano (p) marking. Bass staff has a series of chords with a piano (p) marking. Pedal points are indicated by asterisks and the word "Ped." below the staff.

\* This composition has two endings. The choice is left with the performer.

Second ending.  
L'istesso tempo.

*p*

Ped. \* Ped. \*

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

*ff*

*strepitoso.*

*f*

Ped. \* Ped.

\* Ped.

*ff*

*rit.*

*a tempo.*

Ped. \* Ped.

\* P \* Ped. \* Ped. \* Ped. \*

P \* P \* P \* P \* Ped.

\* Ped.

*rit.*

*p*

*a tempo.*

*pp*

*pp*

\* Ped.

\* Ped.

\* Ped.

\* Ped.

\* Ped.

# TRUST IN GOD.

3

Religious Meditation.

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Claude Melnotte.

Religioso. ♩ = 116.

To insure a refined and scholarly rendition of the piece, the artistic use of the pedal as indicated is imperative.

The musical score is written for piano and organ. It begins with a tempo marking of 'Religioso' and a metronome indication of 116 beats per minute. The key signature has two sharps (F# and C#). The score is divided into five systems. The first system features a piano introduction with a forte (f) dynamic. The second system includes a repeat sign and a piano (p) dynamic. The third system is marked 'animato' and 'mf'. The fourth system includes 'rit.' (ritardando) and 'a tempo' markings. The fifth system concludes with a final cadence. Pedal instructions are indicated throughout the score with 'Ped.' and asterisks.

*espress.*

*mf*

*rit.*

Ped. Ped. Ped. Ped.

*a tempo.*  
*armonioso.*

*pp*

Ped. Ped.

*pp*

Ped. Ped.

Ped. Ped. Ped. Ped.

**Ben marcato il canto.**  $\text{♩} = 100.$

*Choral. pp*

Ped. Ped. Ped. Ped. Ped.

First system of musical notation. Treble and bass staves. Treble staff has a dotted line with '8' above it, and a *pp* dynamic marking. Bass staff has a *pp* dynamic marking. Pedal points are marked with a star and 'Ped.' below the staff.

Second system of musical notation. Treble and bass staves. Treble staff has a dotted line with '8' above it, and a *pp* dynamic marking. Bass staff has a *pp* dynamic marking. Pedal points are marked with a star and 'Ped.' below the staff.

Third system of musical notation. Treble and bass staves. Treble staff has a dotted line with '8' above it, and a *pp* dynamic marking. Bass staff has a *pp* dynamic marking. Pedal points are marked with a star and 'Ped.' below the staff. Fingerings are indicated with numbers 1-5.

Fourth system of musical notation. Treble and bass staves. Treble staff has a dotted line with '8' above it, and a *pp* dynamic marking. Bass staff has a *pp* dynamic marking. Pedal points are marked with a star and 'Ped.' below the staff. Fingerings are indicated with numbers 1-5.

Fifth system of musical notation. Treble and bass staves. Treble staff has a dotted line with '8' above it, and a *pp* dynamic marking. Bass staff has a *pp* dynamic marking. Pedal points are marked with a star and 'Ped.' below the staff. Fingerings are indicated with numbers 1-5.

## 6

1507-5



8

*espress.*

*Ped.* *Ped.* *Ped.* *Ped.* *P* *P* *P*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*P* *P* *P* *P* *P* *P*

*una corda.* *Ped.* *Ped.*

*armonioso.* *Lh.* *Lh.* *Lh.* *Fine.*

*Ped.* *Ped.* *Ped.*

1507 - 5

# MADRID.

SPANISH DANCE

SPANISCHER TANZ.

Edited by Kullak.

Moritz Moszkowski Op. 12, N<sup>o</sup> 4.

Allegro brioso. ♩ = 69.

The musical score is written for piano and bass. It begins with a treble and bass clef, a key signature of one sharp (F#), and a 3/8 time signature. The tempo is marked 'Allegro brioso' with a quarter note equal to 69 beats per minute. The score is divided into five systems. The first system starts with a forte (f) dynamic. The second system continues with various rhythmic patterns. The third system includes a first ending marked '1.' and a second ending marked '2.', leading to a 'Fine.' instruction. The fourth system continues with similar rhythmic patterns. The fifth system concludes the piece. Pedal points are indicated by 'Ped.' and a star symbol. The score is published by Kunkel Brothers in 1892.

Copyright - Kunkel Brothers 1892.

1891.2

First system of musical notation, measures 1-6. Treble and bass staves with various fingerings and dynamics.

Second system of musical notation, measures 7-12. Treble and bass staves with various fingerings and dynamics.

Third system of musical notation, measures 13-18. Treble and bass staves with various fingerings and dynamics.

Fourth system of musical notation, measures 19-24. Treble and bass staves with various fingerings and dynamics.

Fifth system of musical notation, measures 25-30. Treble and bass staves with various fingerings and dynamics.

Sixth system of musical notation, measures 31-36. Treble and bass staves with various fingerings and dynamics.

# SOUVENIR de PESTH.

Hungarian Dance.

Johannes Brahms.

Allegro  $\text{♩} = 144$

Secondo.

The musical score is written for piano and consists of four systems. The first system is marked 'Allegro 144' and 'Secondo.' It features a bass line with chords and a treble line with single notes. The second system continues the melody with more complex figures. The third system shows a change in texture with more treble activity. The fourth system concludes the piece with a final chord. Pedal markings and fingerings are indicated throughout.



First system of musical notation. Bass clef. Key signature: one sharp (F#). The system consists of two staves. The left staff has a forte (*f*) dynamic and a pedaling instruction (*Ped.* with a star symbol). The right staff has a piano (*p*) dynamic, followed by a forte (*f*) dynamic, and then a *poco rit.* marking. Fingering numbers (1-5) are indicated above the notes.

*a tempo.*

Second system of musical notation. Bass clef. Key signature: one sharp (F#). The system consists of two staves. The left staff has a forte (*f*) dynamic and a pedaling instruction (*Ped.* with a star symbol). The right staff has a piano (*p*) dynamic, followed by a forte (*f*) dynamic, and then a pedaling instruction (*Ped.* with a star symbol). Fingering numbers (1-5) are indicated above the notes.

Third system of musical notation. Treble and bass clefs. Key signature: one sharp (F#). The system consists of two staves. The left staff has a piano (*p*) dynamic and a pedaling instruction (*Ped.* with a star symbol). The right staff has a forte (*f*) dynamic and a pedaling instruction (*Ped.* with a star symbol). Fingering numbers (1-5) are indicated above the notes.

Fourth system of musical notation. Bass clef. Key signature: one sharp (F#). The system consists of two staves. The left staff has a piano (*p*) dynamic and a pedaling instruction (*Ped.* with a star symbol). The right staff has a forte (*f*) dynamic and a pedaling instruction (*Ped.* with a star symbol). Fingering numbers (1-5) are indicated above the notes.

Fifth system of musical notation. Bass clef. Key signature: one sharp (F#). The system consists of two staves. The left staff has a forte (*f*) dynamic and a pedaling instruction (*Ped.* with a star symbol). The right staff has a forte (*f*) dynamic and a pedaling instruction (*Ped.* with a star symbol). Fingering numbers (1-5) are indicated above the notes.

## 5

**Giocoso.**

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first six measures of the piece. The second system contains the final two measures. The notation includes a treble and bass staff with a key signature of one sharp (F#) and a 2/4 time signature. Fingerings are indicated by numbers 1-3. A 'Ped.' (pedal) marking is present under the first measure of the second system, accompanied by a diamond-shaped symbol. The piece concludes with a double bar line.



First system of musical notation. Dynamics: *mf*, *cres.*, *f*. Pedal points are marked with "Ped." and a star symbol.

Second system of musical notation. Dynamics: *f*. Pedal points are marked with "Ped." and a star symbol.

Third system of musical notation. Dynamics: *p*. Pedal points are marked with "Ped." and a star symbol.

Fourth system of musical notation. Dynamics: *f*, *p*. Pedal points are marked with "Ped." and a star symbol.

Fifth system of musical notation. Dynamics: *p*, *f*, *sf*. Pedal points are marked with "Ped." and a star symbol.

First system of musical notation (measures 1-4). The right hand features a melody with triplets and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. Dynamics include *mf* and *cres.*. Pedal points are marked with asterisks.

Second system of musical notation (measures 5-8). The right hand continues the melodic line with various rhythmic patterns. Dynamics include *mf*, *cres.*, and *f*. Pedal points are marked with asterisks.

Third system of musical notation (measures 9-12). The right hand features a more active melody with slurs. Dynamics include *mf* and *f*. The tempo marking *Allegro* is present. Pedal points are marked with asterisks.

Fourth system of musical notation (measures 13-16). The right hand continues with a melodic line, including a large slur. Dynamics include *f*. Pedal points are marked with asterisks.

Fifth system of musical notation (measures 17-20). The right hand features a complex melodic line with many slurs. Dynamics include *f*. Pedal points are marked with asterisks.

Sixth system of musical notation (measures 21-24). The right hand continues with a melodic line, including a large slur. Dynamics include *f*. Pedal points are marked with asterisks.

# FOR THEE.

(FÜR DICH.)

Translation by H. Hartmann.

H. W. Petrie.

Moderato ♩ = 80.

2. Kling - et, ihr Lie - der, wo sie euch veratmet Nur

1. Lieb - chen, am Fens - ter - chen har - re ich dein, O,

1. Von - der the stars in their splen - dor ap - pear Their

2. Here 'neath your win - dow my heart sing a song For

2. dir sind sie be - stinmt..... Die al - le Welt für mich er - füllt, Von

1. lass mein Lied hin - ein!..... Du bist des Her - zen's Son - nen - sethn, Setn

1. vig - ils long to keep..... The night - in - gale sings ten - der - ly, All

2. none but you to hear..... I love but you my own true love, And

2. der mir Won - ne quillt..... Um - tanz - ten Träu - me dich eh' ich sang, Sich

1. hell - ster E - del - stein..... Und lä - gen Wel - ten zu Fü - ssen mir, Ich

1. na - ture sinks in sleep..... But rest - less, love, do I seek your bow'r, And

2. I pro - claim it here..... If dreams you courted be - fore I came. I

2. stets mein Bild ü - ber al - le schwang, Dies Glück hat nun mein Herz beschlingt Und im  
1. thei - le lie - ber den Gram mit dir, Er - trüg' ver - eint mit dir die Noth In der

1. fast am I in your mag - ic pow'r, Ah! loves sweet cap - tive I will be, Dearest  
2. know my dar - ling you lis'p'd my name, So light I go with song in heart, There is

Pod. \*

2. Glück es da - rum Lie - der singt. So kling - et frisch durch Thor und Thür Und  
1. Lie - be gold - nem Mor - gen - roth. Drum singt mein Herz im Ju - bel laut, Dies

1. maid - en come and smile on me. How fair the night, come be - its queen, Come,  
2. nought can keep our souls a - part. And so my heart will sing its song, The

Pod. \*

2. bringt ihr den sü - sses - ten Gruss von mir, Es singt mein Her - ze laut ..... Und

1. Herz, das so lan - ge dem Glück ver - traut, Es singt mein Her - ze laut ..... Und  
cres.

1. come, dear - est maid - en and smile on me, Your lov - er maid is nigh ..... Your  
2. heart that has wait - ed for you so long, I found my love at last ..... I

Pod. \* Pod. \* Pod. \*

singt vor Ju - bel laut..... Ge - fun - den hab' ich

1. lov - er maid is nigh ..... I'm wait - ing, wait - ing,  
2. found my love at last ..... Ah! bliss - ful meet - ing

*cres.*

*f*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

met - nes Her - zens Lieb..... Ge - fun - den hab' ich

1. wait - ing love for thee ..... I'm wait - ing, wait - ing,  
2. dear - est thou art mine ..... Ah! bliss - ful meet - ing

*f*

\* Ped. Ped. Ped. Ped.

met - nes Her - zens Lieb..... Ge - fun - den hab' ich

1. wait - ing love for thee ..... I'm wait - ing, wait - ing,  
2. dear - est thou art mine ..... Ah! bliss - ful meet - ing

*cres.*

*f*

Ped. \* Ped. Ped.

meines Herzens Lieb ..... Ge - fun - den hab' ich mein Lieb, mein Herzens Lieb .....

1

1. waiting love for thee ..... I'm wait - ing, wait - ing, I'm wait - ing love for thee .....  
 2. dearest thou art mine ..... Ah! bliss - ful meet - ing, for

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

2.

Lieb, mein Herzens Lieb .....

2. love now thou art mine .....

l. h. leg Ped. Ped. Ped. Ped.

# WALZE.

LOVE LIGHT.

Presto  $\text{♩} = 88$

August Durand.

Op. 83.

The musical score is written for piano and bass. It begins with a tempo marking of 'Presto' and a metronome indication of 88 beats per minute. The key signature has two flats (B-flat major). The score is divided into five systems. The first system includes a forte (ff) dynamic and a 'Ped.' instruction. The second system also features a forte (ff) dynamic and a 'Ped.' instruction. The third system includes a forte (f) dynamic, a 'poco rit.' marking, and a 'Vivo.' tempo change. The fourth system includes a 'cresc.' marking and multiple 'Ped.' instructions. The fifth system includes a forte (ff) dynamic and a 'Ped.' instruction. The piece concludes with a double bar line and first/second endings.



Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*cres - - - cen - - - do*

*p e leggiero*

Ped. \*

*di - - mi - - nu - - en - - do*

Ped. \*

*cres - - - cen - - - do*

*p*

Ped. \*

*di - - mi - - nu - - en - - do*

Ped. \*

*p*

*mf*

Ped. \*

*f*

*ff*

*rit.*

Ped. \*

*a tempo.*

*cres.*

*ff*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*





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## THE MUSICAL PITCH QUESTION NOW MORE.

Dr. Richter, some little time ago, made an interesting communication with regard to the musical pitch at Vienna, which he believed to be just half a tone lower than our own, remarks Percy Betts in the London Daily News, and slightly lower than the French diapason normal. It seems, however, by the following valuable letter, which we have received from Dr. A. J. Hipkins (of Broadwood), an undoubted authority upon this subject—that the distinguished conductor has been either misinformed or is wrong. Allowing for the rise with heated temperature, which would now serve all practical purposes, to be identical in Paris and Vienna, at Covent Garden, Queen's Hall, and Birmingham. The higher pitch is still in use at the Grand Opera, St. James Hall (except when the Joachim quartet play), the Albert Hall, as well as at Leeds, Manchester and Liverpool, and by the Carl Rosa troupe and the army bands. The following is Dr. Hipkins' letter:

As there has been some misapprehension here about the actual pitch of Vienna, I ask the favor of your insertion of particulars I have just received from Mr. E. Seuffert, the manager of the Rosendorfer-Planoforte-Fabrik in that city, who has obliged me by writing to my interest in the matter, and authoritatively settles the question. He says the Vienna Opera, the Philharmonic Society and the Conservatoire start with the Paris diapason normal of A=435. On account of the warping of the instruments and the heat of the theatre or room this pitch rises to about A=440, to which Rosendorfer insists for public performances, so as not to be too flat. But wind instruments, whether for the opera, the Philharmonic concerts, the Gesellschaft der Musikfreunde, and for all the Austrian military bands, including Strauss's, are made for A=434, but heat affects them, and we find them higher, as I did Edward Strauss's late band, in the Imperial Palace, June 4th, which in the afternoon (at tolerably warm) one started at A=457.5. On the same evening, the Covent Garden Opera band was A=440. To return to Vienna, all new concert organs built at A=435, presumably at the Paris temperature of 15 deg. Centigrade (59 deg. Fahrenheit), it is as well perhaps to bear in mind that the London Philharmonic was A=439 for 30 deg. Cent. (68 deg. Fahrenheit), practically agreeing with the performing pitch of Vienna and also of Paris.

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Verdi, old as he is, still preserves the habits of his younger days, as well as his friends will allow him. Only on the subject of recognizing the so-called composers of "younger Italy" does he refuse to be up-to-date.

Once at a long concert, which he had witnessed from the beginning standing upright against a pillar, he said to his companions, who suggested that he had better take a short rest: "What do you want to do with me all the time? It is not so bad as you think. Am I dead? Do they want to bury me now?"

A strange story, not without its humorous element, is that told of his first meeting with Leoncavallo.

It was during a rehearsal, and the younger man had been on tip-top of expectation all evening to know what his senior would say to him when the orchestra ceased. They had never before met, but Leoncavallo, like his musical Italy, held the old man's attention from the first. "It is not so bad as you think. Am I dead? Do they want to bury me now?"

"Finally the old man stepped forward.

"Which is Leoncavallo?" he asked a friend standing near by.

"The one with the light overcoat," whispered the person addressed.

"Ah! the one with the light overcoat, eh?" said Verdi, glancing and turning, he jammed his hat over his brows and stalked away without another word.—*Musical Age.*

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